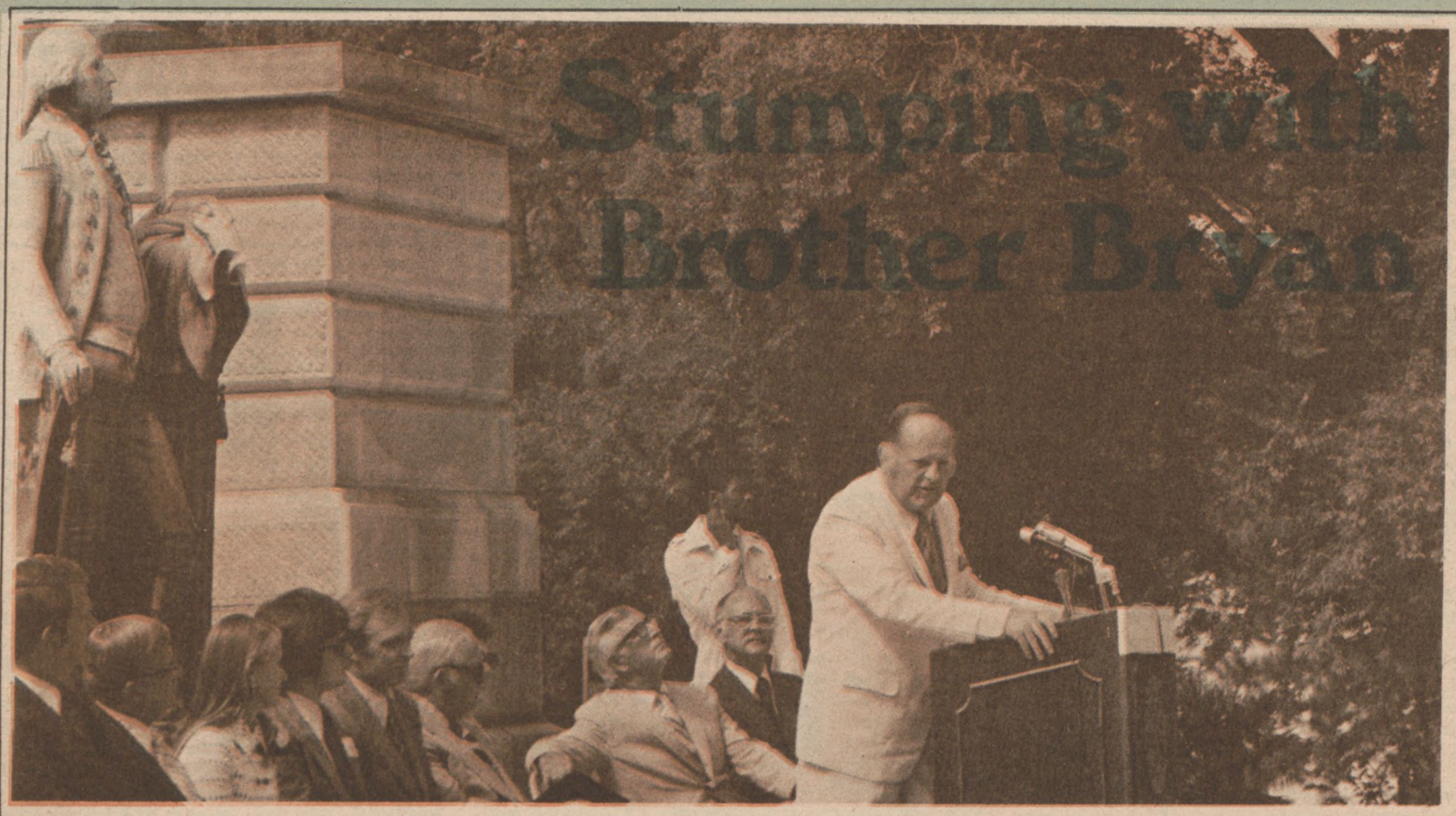
What's happening this Fall?/Page six

SOUTH CAROLINA'S NEWSWEEKLY

osceola

October 4, 1973
TWENTY-FIVE CENTS



Stumping With Brother Bryan

osceola

"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."
Kurt Vonnegut, Jr.
"Between Time and Timbuktu"

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Editorial Board
Randal Ashley
Jon Buchan
Dick Harpootlian
John Norton
Jim Walser

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STAFF
Managing Editor Jim Walser
Designer Randal Ashley
Senior Editors Jon Buchan
Dick Harpootlian
John Norton
Contributing Editors
(The Arts) Gary Ligi
(Music) Tom Priddy
Mike Smith
Tim Rogers
Jack Lynch
Julie Britt Byrum
Contributors Dale Bailes, Terry Dimond, Tom Dimond, Mike Forth, Jerry McAninch, John Marion, Tom Price, Bill Schaeffer, Brad Stinson, Bob Thompson and Marilyn W. Thompson.
Advertising Manager Glenn Snyder
Sales and Promotion Francis Hart

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Cheap Shots

I agree with George Wallace about these federal judges. When you walk down the street and see one you don't known who he is...yet these people have more power than your elected officials.
—Tom Turnipseed

The South Carolina Taxpayers Association, you'll remember, filed suit in federal court several weeks ago asking that a temporary injunction be issued to block the South Carolina Electric and Gas Company's rate increase. The Taxpayers argued that the state law which allows the utility to post bond and implement a rate hike prior to a hearing before the Public Service Commission violates the due process clause of the 14th Amendment. The injunction would protect consumers from economic hardship, the Taxpayers alledged, until a three-judge federal panel could rule on the constitutionality of the state statute.

At the hearing on the injunction, Judge Solomon Blatt Jr. leaned back in his chair, ran his fingers across his bald pate and laid his cards on the table—face up. The judge said that since his old law firm had received law fees from SCE&G and since he had benefited from those fees before he ascended to the bench, someone might...er, perhaps...ah...maybe...see a conflict of interest in his hearing the case. Although he said he had no qualms about hearing the case, the good judge left the ultimate decision up to the attorneys for each side.

In a matter of hours, both sides indicated they would accept Blatt as the Judge. The Judge then heard the case, denied the injunction and referred the Taxpayers suit to a three-judge federal panel. In brushing aside Taxpayer allegations that implementation of the rate hike (22% for electricity and 13% for gas) would cause irreparable harm for many consumers, Judge Blatt assured the Taxpayers that the three-judge panel would hear the case and render a decision before any harm could befall SCE&G's customers.

It's been five weeks since SCE&G implemented the rate increase. It's been two weeks since consumers began paying the higher rates. It's been three weeks since the three-judge federal panel took briefs and heard arguments on the challenge to the rate regulating statute. Still no decision.

The word is that Judge Donald Russell, one of the three on the panel, was miffed at attorneys involved in the case who said at the hearing that they expected a decision within a week. Sources close to the situation report that former Governor Russell hates to have attorneys or anyone else second-guessing him. So apparently it's anyone's guess, if Judge Russell will alow the slip, as to when the decision will be rendered.

Meanwhile, Tom Turnipseed, Executive Director of the S. C. Taxpayers Association, went before the press to express second thoughts about his failure to have Blatt disqualified. Sources in the Taxpayers camp report that Turnipseed has never been satisfied with Blatt and that he initially was going to accept Blatt's offer of disqualification, but that the other attorneys for the Taxpayers dissuaded him from doing so. While Turnipseed rarely appears before these Judges in his capacity as a private attorney, the other attorneys associated with the Taxpayers Association apparently earn their living doing just that. These attorneys allegedly were adamant about not alienating any federal judge, especially Sol Blatt Jr.

A non-judicial sidelight adds to the confusion. Someone over in the SCE&G camp allegedly bragged to an astonished associate that the utility's strategy in the upcoming rate proceeding involved asking for twice the amount of increase as what they actually wanted.

The story is credible for these reasons: First, the PSC would benefit from such a move because they could cut the rate increase in half and appear to be protecting the public interest. Second, the Taxpayers Association will be able to claim a victory and use it as a rallying point for its planned expansion. Third, the public will be satisfied because they will have to pay only half of what they thought they were going to pay. And last, but not least, SCE&G will gladly accept the rate increase they originally wanted.

As they might say out in the hinterland, "That dog won't hunt."

It looks like the rock concert promoters who were planning the Greening of Jasper County are going to be singing the blues. Several weeks ago promoters said they were arranging a concert to be held next July. Attractions were to include the Allman Brothers Band, Grand Funk Railroad, and Led Zeppelin. Though it's a little hard to imagine another Woodstock springing up in the swamps of the South Carolina Lowcountry, the promoters claimed they were planning to attract 200,000 rock fans who would inject $5 million into the local economy. (Makes you wonder what they grow in those tobacco fields).

But the word of responsible authority this week put a sudden end to the concert plans. The Jasper County Council voted Wednesday to refuse proper permits to the planners. Council members said the county had not "sunk so low" that it would have to resort to such methods of attracting capital. One council member said that Jasper

County has a good environment and that the Jasperites didn't need to be "mixing with the type of people" the concert would attract.

You never know. Five million dollars would have purchased a lot of watermelons.

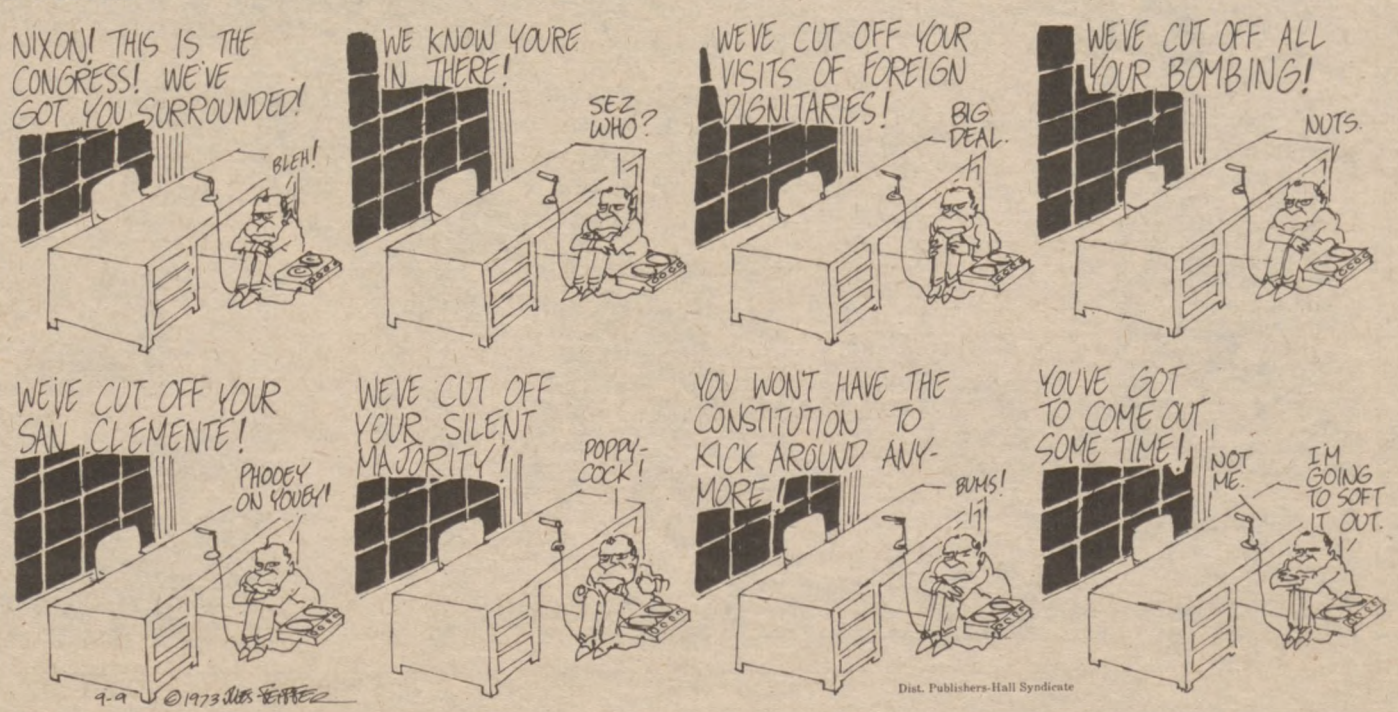
With South Carolina ranking in the bottom 10% of the states in terms of per capita income it is interesting to note that all but two of its Congressional delegation voted to sustain President Nixon's veto of the minimum wage bill. Tje new minimum would have been $2.20 per hour, that is, if Congressmen like Democrats James Mann and Tom Gettys and Republicans Floyd Spence and Ed Young hadn't agreed with the President. Nixon threw the blackball veto after denouncing the plan as "inflationary."

One wonders how inflationary $2.20 per hour times forty hours or $88.00 per week is when over half the population of South Carolina has been rated by the Department of Health, Education, and Welfare as earning less than poverty level income.

To put the figures into a little better perspective one needs only examine the latest Nixon "non-inflationary" expenditure. Currently the Air Force, with the Administration's blessings has been promoting the establishment of a new B-1 bomber system. The cost A measly $50 billion. That's a cost of about $1000 for every family of four in the country. The House recently voted 313-96 (and guess who wasn't in the minority) to appropriate $473.5 million for the research and development stage of the weapon system.

And so while many Americans are being denied a decent wage, and ultimately in places like South Carolina a chance to survive, the B-1 bomber buffs get fatter. And fatter.

Feiffer


NIXON! THIS IS THE CONGRESS! WE'VE GOT YOU SURROUNDED!
BLEH!
WE KNOW YOURE IN THERE!
SEZ WHO?
WE'VE CUT OFF YOUR VISITS OF FOREIGN DIGNITARIES!
BIG DEAL.
WE'VE CUT OFF ALL YOUR BOMBING!
NUTS.
WE'VE CUT OFF YOUR SAN CLEMENTE!
PHOOEY ON YOUEY!
WE'VE CUT OFF YOUR SILENT MAJORITY!
POPPY-COCK!
YOU WON'T HAVE THE CONSTITUTION TO KICK AROUND ANY-MORE!
BUMS!
YOUVE GOT TO COME OUT SOME TIME!
NOT ME.
I'M GOING TO SOFT IT OUT.
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Brother Bryan's traveling salvation show

by Tim Rogers

On the campaign trail with Bryan Dorn
Saturday, September 15th
2:30 p.m.

In a big gymnasium on the campus of the South Carolina Criminal Justice Academy, the state Magistrate's Association's Annual Conference was nearing conclusion. The delegates, numbering perhaps 150, sat in metal folding chairs facing a speaker's platform where the basketball goal normally stands. Dutifully listening to dutifully delivered remarks by State Law Enforcement Division (SLED) chief Pete Strom, the conferees were mostly late-middle-aged white men. A few women and a few blacks were scattered among the group. The entire assemblage covered about one-third of the gym floor.

Just to the right of the platform sat the next speaker, waiting his turn to mount the podium, rising in a few minutes to be introduced. It was pure formality, for the figure of this flashy forensic was more than familiar to most in the crowd.

The man is of medium-short height, has broad shoulders and a stocky carriage. He is not-too-bald, with a high forehead and deep furrows running from either side of his head downward to a point just above his eyes, giving him the capability of a uniquely piercing glare. His attire is his trademark -- white suit, white shoes.

"Ladies and gentleman, the dean of the South Carolina Congressional delegation, the Honorable William Jennings Bryan Dorn."

The crowd gave him a standing ovation. They were ready for him. You know, how exciting can a Magistrate's Association Annual Conference be? And as any state politico will tell you, Bryan Dorn is the best speechmaker in South Carolina politics. He is a silver-tongued orator of the classic old Southern school, the kind that made the stump meetings and revival meetings during "laying by" time the scocial institutions they were years ago. All that may seem anachronistic in 1974; in fact, Dorn is one of the few members of the U.S. House of Representatives who can still command complete silence when he gets ready to tune up. Among the magistrates, even the Earle Morris partisans were looking forward to hearing Bryan. And they weren't disappointed.

Dorn seems to be constantly in motion. Not in a nervous way, but rhythmical flowing, almost gushing. His speech, whether before a crowd or in a one-to-one conversation, is regularly and graphically punctuated by contorted facial expressions, thrusts and parries of his arms and head. His fists were made for pounding, his feet for stomping, and his voice for a Southern Baptist pulpit. He was born a showman.

Dorn began today by reminding the magistrates of a few of the many reasons we have to be "proud of South Carolina," as the bumper sticker says—Pete Strom, John West, and racial progress being uppermost in Dorn's mind at the moment. He had abundant praise for the fine work of the magistrates, of course. He lauded the federal Law Enforcement Assistance Act which he helped pass, and which makes gobs of money available for local law enforcement "improvement."

There was more talk about how we are "moving forward", as Dorn gradually heated up the monologue. The crescendo came after about fifteen minutes, as Bryan began to draw in the bitter with the sweet...

"We've ended the War in Vietnam, American involvement at least, let's do something about the war on the highways of America. Which is worse."

"FIFTY FIVE THOUSAND filled on our highways last year, and TWO MILLION INJURED: since I've been talking you've had one person killed on the highways in the United States, being Saturday, probably two. SINCE I WALKED ON THIS PLATFORM! Talk about war! UNBORN BABIES, CHILDREN, WOMEN, OLD PEOPLE, LYING OUT ON THE SHOULDER OF THE ROAD, DEAD, EIGHT YEARS OLD—like one the other day. Nobody cares too much about it...

"We've had demonstrations in Washington, they came in there, wouldn't hardly let me in my office year before last, because of Vietnam. THOUSANDS of them blocking the capital, blocking traffic, burning automobiles, about the war in Vietnam. NOT THE FIRST PERSON has been in my office about the war on the highways in our country. We're killing more people every ten years than in all the wars since the French and INDIAN war all combined! Where are our priorities? Where is our SENSE and our JUDGMENT?"

By this time, the microphone had become an unnecessary nuisance. Dorn's voice echoed around the gym.

> "Bryan Dorn is the Hubert Humphrey of South Carolina. He's got glands, buddy. He'll run you ragged."

"Now, you know and I know that 25,000 of those 55,000 were killed because of alcohol. Almost a million injured, many of them innocent people. And drugs, too. We (the Congress) sent out a committee to study drug abuse in the United States, and we found it WIDESPREAD, of course.

"We've got to do something about those professionals, those hardened CRIMINALS, who will even sell it to ELEMENTARY GRADE CHILDREN...

"You know, I met Brezhnev in Washington, President Nixon introduced me to Brezhnev. Some of his people that night argued with our people in the White House, and they told me about it, until the wee hours of the morning. They said, 'our system is going to defeat yours, America is going to defeat itself.'

"And do you know what they said? Old Russians, old Communists! You know what they said? Number one, is 'you worship SEX.' But everybody in the world knows that, America is sex crazy. They can't sell anything, SODA WATER, or anything, without bringing sex into it.

"Number two, you know what they said? You're drug addicted. ALCOHOL, OPIUM, MARIJUANA, all the rest of them, you name it. And number three, you WON'T WORK.

"Now this is what the Russians said, for what it's worth. But I do know that there are NINE MILLION ALCOHOLICS in the United States, known alcoholics, they estimate twenty million, really, who CAN'T HELP IT! COMPLETELY ADDICTED.

"We even had our Committee in New York, and they had a fella who told of seeing the man put the needle in his arm, and he fell DEAD, and another fella darted out of the alley and took the needle out of the dead man's arm and stuck it into his own. YOU TALK ABOUT BEING HOOKED. THIS IS WHAT IS GOING ON IN AMERICA! This is what Russia is talking about, and we've GOT to do something about it..."

*****

3:45 p.m.

The Dorn station wagon pulls out of the Criminal Justice Academy parking lot, headed for a private barbeque in lower Richland county. Bryan Dorn is, of course, running for Governor. As of now, he has better odds than anybody else—Democrat or Republican—to make it. If he does, one reason will be that he never took anything for granted. With the primary at least nine months away, and almost fourteen months until the general election, Dorn's schedule this Saturday would have done any candidate proud in the heat of campaign battle.

He and "Miz Dorn" left the Barratt House, their home in Greenwood, early in the morning to attend the centennial celebration at Prosperity, South Carolina. There was a parade, a lot of hand-shaking, and, of course, a speech. Having driven to Columbia and the magistrate's meeting, the day ahead still held the barbeque, the U.S.C.-Georgia Tech football game, and finally a South Carolina Democratic Party celebration at the Wade Hampton Hotel in conjunction with the nationally-televised Democratic Party telethon. The Dorns would leave around 1 a.m. Sunday to return to Greenwood, with only a day to finish preparations to entertain some 500 national veterans organization officers at a "Constitution Day" barbeque at the Barratt House Monday.

Dorn's pace was anything but measured, however. As one state journalist put it, "Bryan Dorn is the Hubert Humphrey of South Carolina. He's got *glands* buddy. He'll run you ragged."

So he was only too eager to accomodate an interview during the 45-minute drive to the next stop. Sitting in the rear passenger seat of his wagon, he hunched over the front seat so his voice could be heard on "the box" over the soaring air conditioner.

Q. Is there any foreseeable set of circumstances that would cause you not to be a candidate for Governor next year?

Dorn: No, I can't foresee anything. Of course, this is not an announcement. I've told all of 'em I'll have an announcement toward the end of this session.

Q. Some people say that because of your power and seniority in Congress, you could help the state more by staying in Washington.

Dorn: Well, of course, this is the argument that all the people make who are against me. They just want me to get out of the way. This is just the same old argument that I've heard for 33 years, ever since I entered politics. They say, 'Stay where you are! You've got plenty of time! Don't rock the boat!'

Of course, they don't want me to come home and run for Governor, because it might interfere with ambitions that certain people have in South Carolina. But I feel I've been in Washington for 25 years, a quarter of a century, and it's time for me to start thinking about coming back home, one way or another. Most of 'em do it in a pine box.

I'd like to use the experience and contacts I've had. I think it would be to the advantage of South Carolina to have someone as their chief executive who has these contacts in Washington and Columbia, too—where I served in the state House and Senate, you know.

The highest office in South Carolina is the Governor. He sets the tone, he makes the image, he can sell South Carolina to the entire country, in addition to working to meet the needs of the people. I think I can do that.

Q. Well, there is criticism that your expertise is in the area of national politics, and therefore, it might be difficult for you to adapt to state government affairs.

Dorn: Well, that's where I started out, in the state House of Representatives and Senate. My daddy was County Superintendent of Education, and I grew up around the courthouse. State and local government is really my first love.

I don't believe in long congressional terms. I've hung onto this thing because you know, South Carolina *is* a small state, and the seniority and influence is important. But I

(Continued on next page)

DORN

(Continued from preceding page)

DON'T WANT TO do like these other fellows. You can stay and stay, and stay until you've outlived your usefulness.

And I can think of no better way to come home than to do that and represent the entire state, and not only that, but as the titular head of your party. We need a DYNAMIC SALESMAN for the Democratic Party, and one who will be of influence *nationally*. This area of the country can be a factor. And I'm not talking about claghorns and conservatives, I'm talking about we can be a *positive, progressive* factor, in the rebuilding of the Democratic Party. And we've got to do that, because if we suffer another defeat like we did last time (1972), we're through. And it could happen; you see, I've been looking ahead, I've been talking to people. With Ronald Reagan, who is a great salesman, and John Connally, and some of these others, the Republicans can be really strong in '76. Particularly if there is any pro-Nixon backlash on Watergate.

I mean I like McGovern, don't get me wrong, I really do. But he wasn't dynamic, he couldn't take on a crowd in a TWO-FISTED attack, and he just didn't go over. We gotta have somebody who can come our FIGHTING!

But I will support the nominee of the party. I'm not like some of these boys who are ready to jump in and jump out every time the wind changes. I've always been that way, and I think Democrats from all segments respect me for it. They know I'm trustworthy.

Q. Some of your opponents and potential opponents have said you can't get votes from urban areas, that you are too oriented toward rural problems and issues.

Dorn: I think that is a completely erroneous assertion. My major representation has been of the industrial worker in South Carolina. My major accomplishment in Congress has been to help preserve the textile jobs. And see, that's Greenville, that's Spartanburg, that's Anderson. Which is urban. There's no great agriculture in my district anymore.

I've represented the textile industry, the Ports Authority in Charleston, and Duke Power, that's power for the cities, for Charlotte, for Greenville, for Spartanburg, for Anderson. I sat on the Public Works Committee that got the highway programs going—transportation for the cities.

All right, I was co-author of a bill,—talk about cities!—23 billion dollars for water pollution alone. That's a lot of money and that's for sewage treatment, for clean water, in the cities of this country—they would be the ones who would be the primary beneficiaries.

So that's a rather ridiculous assertion, it really is.

Q. You've probably caught the most flack on environmental issues.

Dorn: Because of ignorance, the people just don't know. I really believe that, not only in South Carolina, but in the United States of America, there is not another individual that's done more for environment.

Lotta people expected me to vote against this water pollution bill—hurtin' industry and all, you know. And highway beautification, supportin' Lady Bird's bill, lotta people jumped down my throat. And conservation work, watershed projects, farm ponds, and forest fire projects.

So, I don't know, it's just a matter of them gettin' me in an emotional mood sometimes (laughter) when I give somebody hell for stopping my power, you know, after all, in the country, that river electricity, we think it's the finest thing that ever happened to our environment, because you get rid of the outhouse and all that stuff.

Q. But you don't oppose reasonable pollution standards for industry?

Dorn: Oh, that's in the bill. Oh, Lord, that's in this 23 billion dollar bill, and they're going to have a pretty rough time. I believe in giving them a chance, you know, but those standards are pretty rough.

Q. How about your relationship with organized labor?

Dorn: Well, we communicate. They come to my office, they come to my home, and they know I'm fair. And, of course, they get peeved at me sometimes because they think I'm a little bit on the conservative side, but they've also been pleased, like last week, when I voted to override the President's veto of the medical services bill, and next week, on the minimum wage, and at the moment, I plan to vote to override that veto. And OEO, food stamps, I've supported that, the poverty program that they're in favor of.

And the blacks. I think they are among my greatest supporters. And it's because of votes like that. And (laughter) my vote *for bussin'*. The only one in the whole South. I think it goes to show how off-base a lot of these guys in our area are. They said that was going to *destroy* me. And I got the biggest majority anybody's ever gotten, in my district.

Value • Save
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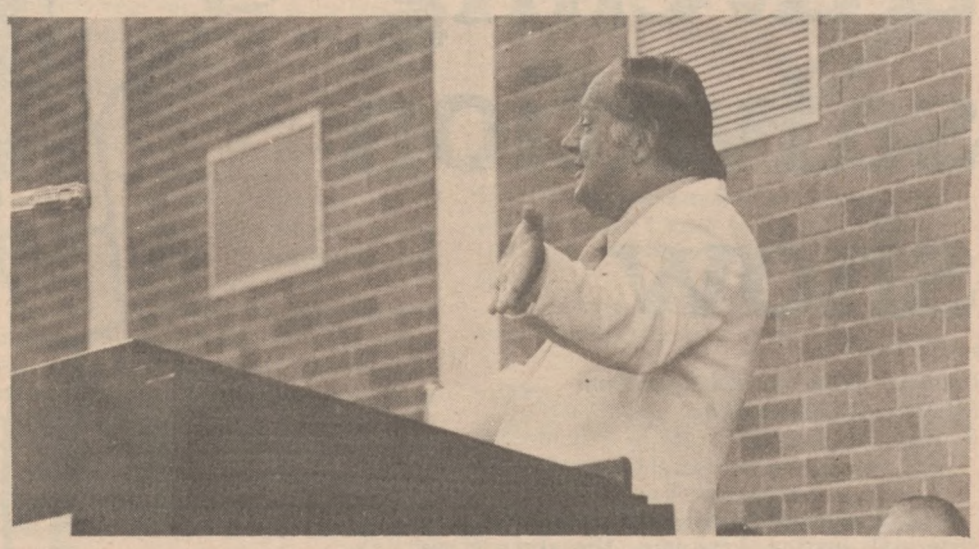

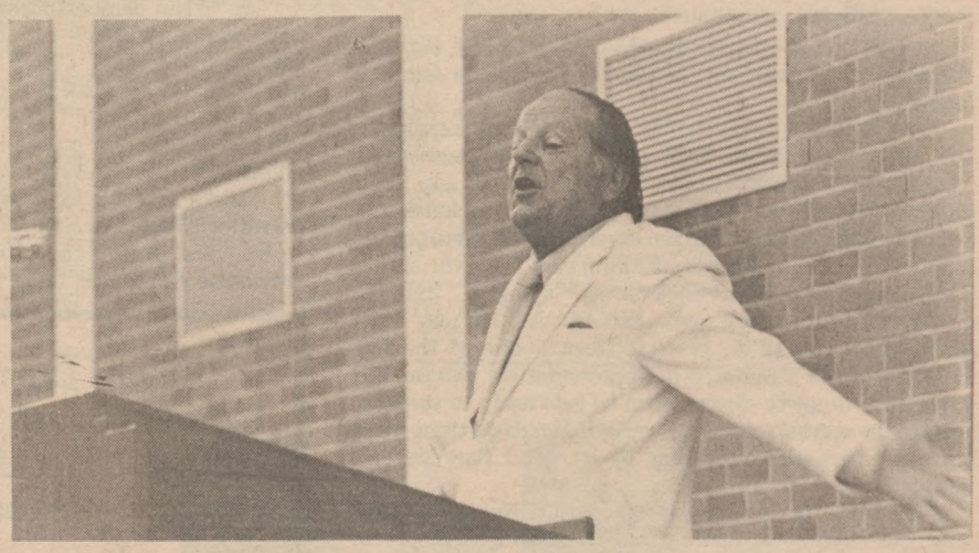

And the blacks know I went out on a limb on that, and on this Mary McLeod Bethune Award (a funding for a monument to the black educator in Lincoln Park).

I think the black people appreciate that. They don't want much, you know, they just want you to kind of be fair.

Q. Are you operating under the assumption now that you're going to be opposing the Lt. Governor (Earle Morris) in the primary?

Dorn: Well, I don't know, he's a real good friend of mine, a fine fellow. When I make a decision to run for something, I do it on the basis of right and wrong. If I think I'm right, I won't ask anybody, can I run? I never have done that, I never have gone to the big shots, I don't do that. I just up an' run. I don't care who else runs. I don't attack my opposition, and I never will. I used to run foot races, and play a little football, and if a fellow beats me, I'll try to be the first man to congratulate him. That's the way I look at democracy. I think it's good to have competition. I think it would be good to have a primary. That's the advantage of our party over the other party in the state.

Q. Well, are you confident you can beat Morris, at this point?

Dorn: Well, I'm confident of my ability to make a good campaign; to manage, and to run, an active, efficient, good campaign.

Q. Are you looking for any particular Republican opposition?

Dorn: Not really. I'm sure they would run if some other Democrat were nominated, and not only that, they are sure they would win. They know it. But they also feel, I gather this from conversations with a lot of 'em, that it would be more difficult—I don't like to say this (laughter)—but to beat me. And I know that to be a fact."

*****

4:30 p.m.

The Dorn caravan pulled into the private Oak Ridge Swimming Club, where the barbeque was to be given. Actually, it was strictly a political affair. Sponsored by Dr.

Dorn, the super hawk, the super special-interest politician is going to be pawned off as a South Carolina liberal

W. E. Berne, an old-time Dorn ally and member of the state Highway Commission, over 300 invited guests showed up.

Dorn spoke briefly at the gathering, but spent most of his time bobbing and weaving his way through the crowd, greeting supporters and potential supporters. As the affair progressed Dorn became more and more bouyant. He was pleased with the situation, and little wonder.

The attendance list was most impressive. Among those present were Comptroller General Henry Mills, who made a point of addressing the Congressman as "Governor" in sight and earshot of the news media, Commissioner of Agriculture Bill Harrelson, Richland County Treasurer and rumored political boss Tom Elliott, former Richland County councilmen John Green, Stuart Hope, and Herb Louthian, former state Representatives Richard Sullivan and Heyward Belser (Lt. Governor Morris' primary opponent in 1970), and from the opposing Richland County Democratic Party faction, incumbent County Councilman Dr. Hunter Rentz. None of those are black, of course—as a matter of fact, there were only three black people at the gathering. Two were serving barbeque, and one was mixing drinks.

While the Congressman worked one side of the crowd, "Miz Dorn", or "Millie", as she is also known, worked the other. Before the day was over, she had numerous personal commitments of support, lists of names of persons invited to the barbeque who didn't show up and at least one $100 contribution.

Millie is the Congressman's most trusted political advisor and agent. Lately, she has made a conscious effort to play down her role publicly after determining some were making too much of it for Bryan's good. Actually, she hardly comes across as the domineering, politico-wife type. She seems rather shy and reserved in public, presenting a graphic contrast to her outgoing husband.

Outward appearances are often deceptive, of course, and there is no doubt that her influence on Dorn is great. Opinions differ as to just how politically savvy she is, but on this occasion, she didn't miss much.

Finally, after about two hours of eating hash and skins, slapping backs, grabbing elbows, shaking hands and gossiping in serious-looking huddles in the corner, it was time to leave for the game.

As he departed, Dorn reflected contentedly, "You know, this was a good meeting. We had a good cross-section of people here, a lotta young people, even a few Republicans. The more liberal Republicans, you know, I like them. You can't be too partisan, you gotta have support from all segments. Yes sir, this was a good turn-out." Millie agreed.

*****

10 p.m.

Looking none the worse for what had already been a 14-hour day, the Dorns strode into the ballroom at the Wade Hampton. Inside, about 100 Democrats, mostly from the Columbia area, were busy consuming the sauce, watching the several television sets tuned into the telethon and socializing.

Again, Dorn spoke briefly. The crowd here was made up of at least 50 percent Morris enthusiasts—a good many liberal types who find Dorn "just too damned crude," as one put it. Nevertheless, the Congressman dove in with ebullient enthusiasm. By the time he had left, around 1 a.m., he had shaken almost every hand in the room.

As in all such gatherings, most everyone was anxious to offer their preferences and prognostications. "Well, well, here comes Brother Bryan's traveling salvation show," said one crocked liberal watching Dorn's arrival. "Big deal." The guy had summed up the reaction of a lot of the party's liberals toward the Dorn candidacy. In effect they are saying, 'okay, but if we have to be saved from the Republicans, why has it got to be Dorn? Saved from what? We'd rather have Morris.'

But is is apparent that they're not going to get Morris unless the Lieutenant Governor can pick up some steam, and that no other candidate with even as minimal credentials as the Lieutenant Governor is going to offer. They are stuck with Dorn, and he's killing them with his liberalism. Dorn, the super-hawk, the super-conservative the super-special interest politician, is going to be pawned off as a South Carolina liberal to save the South Carolina Democratic Party.

But when you get right down to it, Dorn is actually no different from Morris, West, Hollings, McNair or anybody else like that. His is the same New South line. The only difference is in his style.

Dorn is the incarnation of the paradox which is the South Carolina Democratic Party's new, measuredly moderate ideas, adopted by the old political power structure. The transfiguration of New South Democrats, most of whom were to one extent or another, at one time Old South Democrats. West, Morris, Hollings, McNair have all escaped the old Southern politico mold. They look New South. No Cotton Ed Smiths, or Cole Bleases among 'em.

But Dorn, is his style, his manner, and his personality, is like a page out of history. It just doesn't seem possible to hear him talk and hear what he's saying. It's like having Billy Jean King's voice come out of Bobby Riggs' body.

Like it or not, the liberals may have to get used to the idea, because as of right now, Dorn is clearly in the lead for the nomination, and victory in the general election. Morris still lags behind in his counter-offensive. And the two most prominently-mentioned Republican possibilities—Jim Henderson and *The State*'s Bill Workman—have announced they will not be candidates. One high Republican said recently "The only guy we've got left that can beat Bryan Dorn is (Sixth District Congressman) Ed Young, and I just don't think he could be available. I think Dorn is getting stronger."

That's the way Dorn sees it, too. He makes it quite clear that he has no intention of dropping out for anybody. He seems to be more hungry now than before, say some Democratic pols who have seen Dorn stage several previous abortive thrusts at statewide office.

"You know," he said at one point in the day, "during the time that I would be Governor, this country would be having its bicentennial. And listen, the Queen of England might be coming right here to South Carolina. Might even come to Greenwood! Now wouldn't that be something?"

Yes, Brother Bryan, that would really be something.

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A GUIDE TO FALL ENTERTAINM

A number of new movies are on the way to the Columbia area.

"Heavy Traffic," the animated fifties movie from the makers of "Fritz the Cat" begins Friday at the Atlantic II.

Other movies either opening this week or in the near future include:

--"Such A Gorgeous Kid Like Me," the new Truffaut film.

-- "Forty Carats," with Liv Ullman, opening soon at the Richland Mall.

--"Lost Horizon" arriving soon at the Irvin-Fuller chain will star Peter Finch and Liv Ullman. It's directed by Ross Hunter.

-- "American Graffiti" will open soon at the Miracle.

-- "Let The Good Times Roll" opens Friday at the Jefferson Square.

Joe Walsh

Concerts -- sepecially good concerts, rock or otherwise -- have been pretty few and far between during the summer months. Faced with a high entertainment tax in South Carolina , many groups and performers -- Elton John for one -- are starting to shy away from South Carolina.

There are some concerts in the next few weeks that are worth noting, however. On October 10, Joe Walsh and Barnstorm will play at Columbia's Township Auditorium. Hi Cotton will be the indroductory group. Tickets for USC students will be $3 in advance, $3.50 at the door with the rest of the public paying $4 advance and $4.50 at the door. Walsh is formerly of the James Gang, of course, and is no doubt a talented and innovative guitarist. Whether that is worth the price of admission is another question, but you can decide for yourself.

On October 19 in Township at 8 p.m., The New Riders of the Purple Sage will perform with tickets for USC students set for $4 advance and $4.50 at the door. Other persons will be admitted for $5 advance and $5.50 at the door.

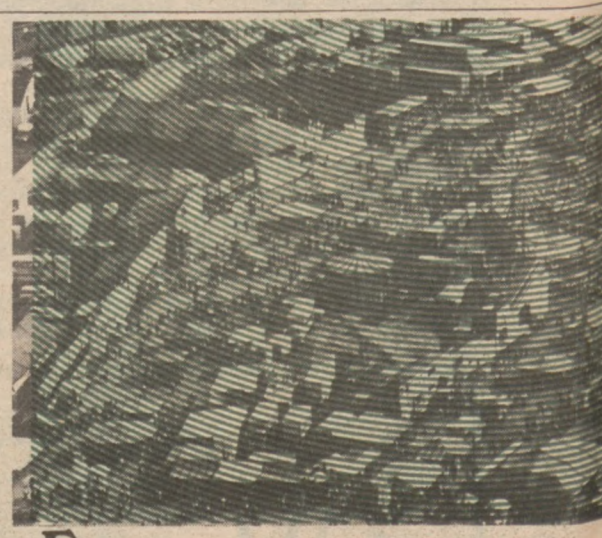
The USC Contemporary Sounds Committee will also sponsor a concert by Harry Chapin on November 16 at Township.

Other concerts include:

-- James Brown September 28 at Carolina Coliseum.

-- Doobie Brothers October 13 at Clemson's Littlejohn Coliseum, with J. Geils Band scheduled for November and Steve Stills set for December in Clemson.

--Roberta Flack will be in Charleston October 6 at 7 p.m. and 10 p.m., sponsored by the College of Charleston. Tickets are $7, $6, and $5.



Even if you've viewed the State Fair scene before, it's usually worth a return trip. The dates this year for the big week are October 19-27, with daily times from 9 a.m. to midnight and Sunday times from 1 p.m. until 10 p.m. It'll cost you $1.50 if you're an adult, $.75 if you're a student and it's

Perhaps the best of the local fall entertainment prospects is the October Fine Film Festival which begins October 5 at the Gamecock Theatres.

The Columbia Fine Film Committee, in cooperation with the Irvin-Fuller Theatre Company, has assembled a promising group of films for their festival.

"Limelight," with Charles Chaplin and Claire Bloom was released last year and was the winner of the 1972 Oscar for the best original musical score.

Other movies include:

-- "The Clowns," directed by Fellini.

-- "The Hireling," starring Robert Shaw and Sarah Miles, was the winner of the Best Picture at the Cannes Film Festival in 1973.

-- "State of Siege," starring Yves Montand and directed by Costa-Gavros, who directed "Z."

-- "Casablanca," starring Humphrey Bogart, Ingrid Bergman, Paul Henreid and Claude Rains was the 1943 winner for the best picture, best director, and best written screenplay.

-- "A Doll's House," with Claire Bloom, Anthony Hopkins and Ralph Richardson.

--"The Garden of the Finzi-Continis," with Dominque Sanda and directed by Vittorio de Sica. This was the winner of the Best Foreign Language Picture in 1971.

One of the good points about the Fine Film series is the price. A ticket for an adult costs $7.50 and $5 for students. The ticket allows you to see five of the movies, and , should you choose to see all seven, you can show the ticket at the door and receive a ticket for $1.

All ticket holders are invited to a special "kick-off" of the festival on Thursday, October 4 at 8 p.m. at the Jefferson Square Theatre. One of the movies will be shown at that time and a wine and cheese party will follow. Admission to the party is by season ticket only, and the box office will be closed.

Tickets for the series are on sale at all Irvin-Fuller theatres in Columbia and at the Russell House on the USC campus. If you choose to see the films without the season ticket, each movie will cost $2 or $2.50. No definite schedule for the films has been announced. Watch this space for future developments.

The Irvin-Fuller company is one of the theatre chains receiving the American Film Theatre series which begins October 29 and 30 locally at the Dutch Square Theatre. Each month a new Broadway play, which has been transformed to film, will be shown. Some of the highlights include Katherine Hepburn, Paul Schofield, Lee Remick and Joesph Cotten in

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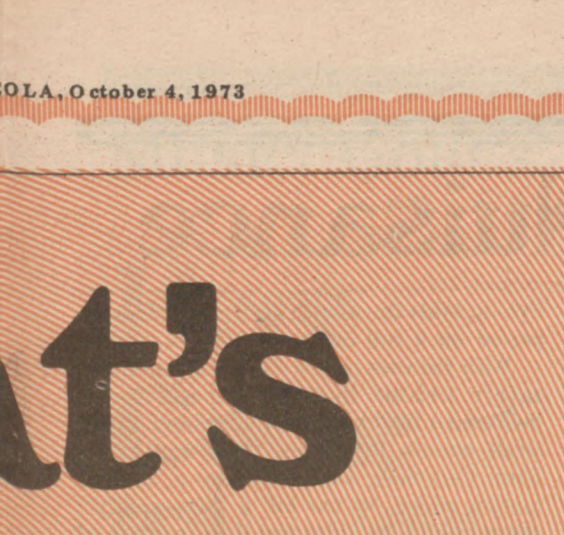
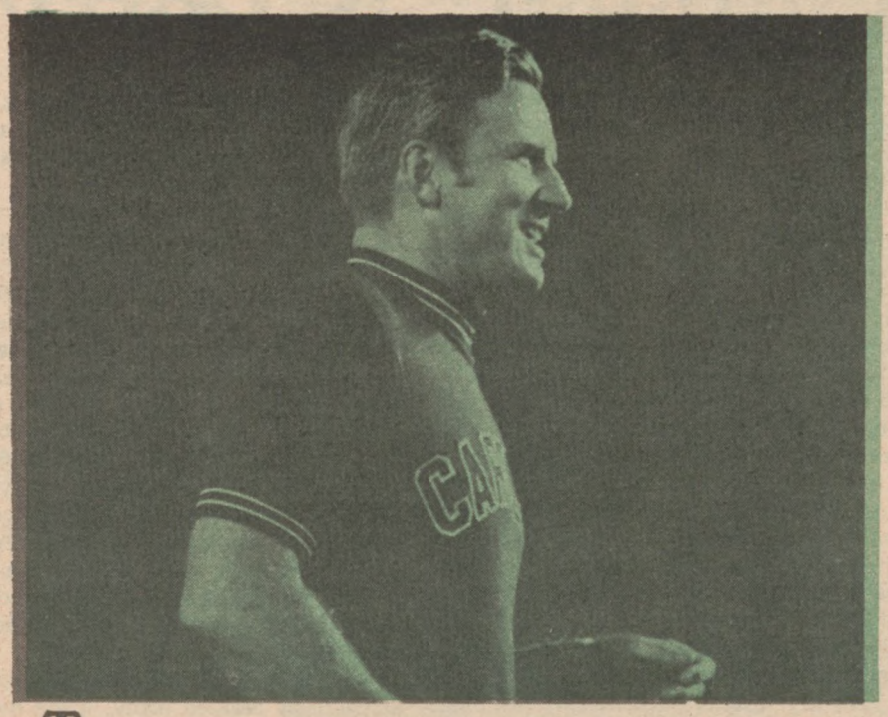


free for those under six. In addition there are several free days with students (grammer school thru college) being admitted gratis on October 19 and October 26. Take an I.D. card with you. Senior citizens day is October 24 with senior citizens being admitted free all day.

Edward Albee's "A Delicate Balance, and Alan Bates starring in the Broadway smash of this past year, "Butley." Six other plays will be shown. A season ticket will cost you $30 for evening shows and $24 for matinee showings only. For more information contact, the Irvin-Fuller Company in Columbia.



This could be the year for Paul Dietzel. Since his triumphant arrival in Columbia eight years ago, Dietzel has been steadily promising a winning football team of national stature, and steadily delivering a series of 4-7, 5-6, and 5-5-1 seasons which have left the local faithful shaken. Last year in particular, mired in the depths of another 4-7 won-loss record, Dietzel was under heavy attack from the locals on several fronts, including his football record, USC's departure from the ACC, his spending habits, and his own incredible contract with the University. Characteristically, Dietzel retreated to punt, asking for still more time to build a winner. He later replaced his assistant coaches, installed a new offense, and prayed a lot. Thus far this year the formula has worked, with USC winning over Georgia Tech in its first game, and playing powerful Houston well in its second. New quarterback Jeff Grantz promises to be one of the best players Dietzel has ever had. And several home games, with tickets still available at $7 a head, could prove interesting. Louisiana State is in town on October 27, and N.C. State follows on November 3. Both teams are ranked in the top twenty teams in the nation. Other home games include Miami, O. on September 29, Appalachian State on November 10, and Clemson (already a sellout) on November 24. Since Dietzel took over at USC, Columbia has occasionally revealed its capacity to become --for better or worse-- one of those crazy Southern football towns you read about in Sports Illustrated all the time. And this could be the year.

Local theatre groups will be busy this season. Workshop Theatre is now engaged in a run of "Toys in the Attic," the 1959 drama written by Lillian Hellman, and directed here by Cynthia Gilliam. Beginning October 5 and running thru October 20, Town Theatre will present its 400th production, "Fiddler on the Roof." Joseph Ridolfo will direct. This one's not on the the regular season for Town Theatre, and regular Town members will be admitted free if paid in full by September 1. In late October, Workshop will present "The Legend of Sleepy Hollow," directed by Jim E. Quick. And Town Theatre will start "Sleuth" on November 9.

This one's for the kids. South Carolina's first statewide Youth Film Festival is scheduled to unreel at Columbia's Town Theatre on October 27 and 28, sponsored by the Columbia Youth Theatre. The deadline for entries was this week extended until October 5. The film competition is open to preteens, ages through 11; juniors, ages 12-16; and seniors, ages 17 and up. The film format may be regular 8 mm , Super 8 or Single-8, sound or silent, color or black and white. Application forms are available from Town Theatre, 1012 Sumter Street. Awards will be presented to the winners in categories and the best entry. The overall winning film will be shown at a later date on the S.C. ETV network. Judges for the event are Sonya Sones, who has just joined the ETV staff to work with young people in filmmaking; Dr. Gary Davis, cinematography professor at USC; and Stan Woodward, the new filmmaker in residence at the S.C. Arts Commission. Films will be screened for the general public on October 27 at 7:30 p.m. Top entries will be shown again on Sunday, October 28 at 2 p.m. Prizes will be awarded on Sunday.

Some other ideas:

The South Carolina Department of Archives and History (1430 Senate Street), in cooperation with the Columbia Museum of Art, will present an exhibition of architectural drawings of the Columbia City Hall beginning Sunday, September 30, running thru Sunday, October 21. The opening reception will be from 3-5 on Sunday, September 30. The City Hall was originally designed as a courthouse and post office in 1870 by Alfred B. Mullett, supervising Architect of the U.S. Treasury from 1866 to 1874. Mullett designed approximately 35 buildings for the government, among them the State, War, and Navy buildings in Washington. The exhibit here will include 20 selected drawings from the 42 drawings in the collection. The Art Department of USC and the Columbia Museum of Art will co-sponsor a lecture by Dr. Lawerence Wodehouse, associate professor of Architectural history at the Pratt Institute in New York in conjunction with the exhibit. Dr. Wodehouse will give an illustrated lecture on Mullett. The lecture will take place at the Columbia Museum of Art on Monday, October 15 at 8 p.m.

*****

A workshop for writers, secondary school teachers and college students will be conducted at Allen University from October 1 thru October 10 under the direction of writer-editor Carl Senna. The workshop, under the auspices of the National Endowment for the Arts, is open to the general public for a $35.00 and is free for students. This workshops will be from 6 p.m. to 8 p.m. each day. Senna has taught at Tufts, University of Massachusetts and Northeastern. For registration information call J. Johnson, Director of Federal Projects at Allen University at 256-3110.

Reapportionment: A Petty Nuisance

by Tim Rogers

"This bill is indefensible. It violates the fourteenth and fifteenth amendments to the United States Constitution. It violates the 1965 Voting Rights Act. In my opinion, it has very little chance of passing muster in the courts, and no chance in the Justice Department."

—Rep. Julius Baggett
House Majority Leader

The latest chapter in the continuing struggle over legislative reapportionment ended Wednesday in Columbia with legislators' nerves frayed, the press corps freaking out, and the banner of single-member districts trampled in the dust once more.

After five days of formal debate, and countless hours of horse-trading and private and public arguments which became more heated as time wore on, the House finally gave key second-reading approval to the reapportionment bill that "Jay" Baggett termed "indefensible." The cost to the taxpayers thus far has been just over $100,000.

The bill establishes 28 electoral districts, most of which are multi-county and multi-member districts. The plan also provides for numbered seats within each district.

The next step after a routine third-reading vote, will be for the measure to go to the Senate, where President Pro Tem Laurens Marion Gressette has already promised he will seek major modifications. If there are differences in the two versions, a conference committee with representatives from both houses will have to work out a reconciliation.

And then, of course, there is the Justice Department and the courts. It is unlikely that the process could be completed before the end of the year, and if the Justice Department and/or the courts turn thumbs down on the solons' handiwork, the whole thing could start all over again in January. The going odds in the State House coffee shop that that very thing will happen are now up to 8-5, and getting better all the time.

In addition to the single-member district question, the other hot potato the House had to handle this time around was "numbered seats." On both issues, the pivotal factor was the predicament of the small counties. Previously, each county was guaranteed at least one representative in the House. The result was a population variance from the smallest representative district (county) to the largest of 107 percent. Everyone basically agrees that the court would probably not accept any variance greater than 15 percent.

The solution of the majority of House members to that problem, as written into the newly adopted reapportionment plan, is to combine smaller counties with larger "neighbors," creating multi-county representative districts. The problem with this approach is that smaller counties face the likelihood of losing any resident representation in the shuffle. This includes, as Rep. Baggett has consistently pointed out, some 20 percent of the counties, with more than 150,000 population which is over 50 percent black. Most of the counties are among the poorest in the state and share more or less unique problems. And, of course, you're also talking about a good many incumbents' seats in the legislature.

Single-member districts would offer the best chance for these counties to retain their resident representatives. (See the September 6 issue of *Osceola*.) But this would also necessitate the crossing of county lines, effectively curtailing, if not ending altogether, the legislators' influence in local county governmental affairs.

So the prevailing strategy of the small-county legislators has been to push for "numbered seats" as a compromise for this round, with the understanding that if the concept were rejected by the courts and/or the Justice Department, the issue would come back to the legislature, and the small-county boys would then go with single-member districts.

Under "numbered seats," each candidate within a multi-seat district would run for a designated, numbered seat, with the understanding that certain seats would be reserved for the smaller counties within the district.

As reported out of the House Judiciary Committee, the reapportionment bill did not contain numbered seats. Most vocal in their opposition to the provision were the large county legislators whose leader in the reapportionment battle, Rep. Bobby Kneece (D-Richland), is also Judiciary Commitee chairman. The large-county legislators are also the most aggressive opponents of single-member districts. Most are "consensus" politicians who have been successful running county-wide, but would have greater difficulty running from smaller, single-member districts.

The large-county legislators are assuming that the court's only objection to the last House reapportionment plan, rejected earlier this year, had to do with population variance, and not with the "fifteenth amendment problem" of dilution of minority voting strength. They reason that by combining counties into larger electoral districts, and thereby cutting down the variances, the courts will be satisfied, and not require subdividing the larger counties into single-member districts.

But the great weight of legal authority to date has rejected the idea of numbered seats. The urban legislators argued that if the numbered seat provision were included in the bill, rejection would be more likely, and pressure to subdivide into single-member districts would be much greater the third time around.

The dilemma for the urban solons, however, has been that without numbered seats, the support in the House for a single-member district plan *now* would be considerably greater. The result was that when the issue came before the House last week, enough of the larger county legislators voted for numbered seats to get a provision included in the bill. And it remained in the final plan approved Wednesday.

Nevertheless, many smaller county legislators still threw their support behind amendments which would have changed the reapportionment bill to a single-member district concept. In doing so, they joined with blacks, liberals, and some Republicans to create the biggest pro-single-member districts block yet to surface in reapportionment warfare. Forty votes was about the maximum strength the single-member district forces could muster at any one time, but their fight was vigorous and persistent. None of the pundits had predicted such a good showing.

The first vote on a single-member district amendment came Tuesday. The amendment was authored by the four black members of the House, Rep. Ernest Finney (D-Sumter), Reps. Robert Wood and Herbert Fielding (D-Charleston), and Rep. B. J. Gordon, (D-Williamsburg). The vote to defeat the amendment was 76-33.

The real square-off was yet to come, however. Much of the debate on the first single-member amendment was actually a filibuster conducted by Rep. Gene Stoddard (D-Laurens). While Stoddard talked, the single-member district troops walked the aisles, trying to pick up support, searching for modifications and compromises that might make the concept more acceptable than the "pure" single-member district plan called for in the first amendment.

The key leader in the single-member district camp, in addition to Baggett, was Rep. Finney. Not only did he prove to be a shrewd strategist, but he also established himself, before the fight was over, as one of the most persuasive advocates in the entire House. As the filibuster droned on, Finney produced a compromise that appeared, for a time, to have a chance of passage. Actually, much of the input on the compromise came from reapportionment experts with the Washington-based Lawyers' Committee for Civil Rights Under Law, which has been working closely with Finney and Columbia attorney Matthew Perry on the continuing reapportionment battles.

Simply stated, the amendment would have maintained the 28 representative districts as drawn by the Judiciary Committee, but would have subdivided those larger districts into single-member districts. County lines would not have been crossed, and the House members elected from within the larger districts would comprise the county delegations for the included counties, providing a basis for the maintenance of county government systems based on the involvement of the county legislative delegations. Moreover, the incumbents from within each of the larger districts were to have the major say-so as to how the single-member districts would have been drawn.

In short, Finney's compromise amendment negated many, if not most of the arguments that had been advanced against single-member districts, as well as giving the incumbents maximum input as to what the new reapportionment map would look like.

The new Finney plan began circulating last Friday, before the House adjourned. Over the weekend, the dickering, bargaining, and pleading escalated considerably, setting the stage for the showdown which finally came Wednesday.

Shortly before noon, Finney rose to make his final plea to the House. Exhausted, from a last frantic night's search for votes, he had gathered his thoughts in the early-morning hours. After he had concluded his 13-minute speech, admiring colleagues on both sides of the issue called it the most impressive oratory heard in the House chamber in quite some time.

His voice charged with emotion, Finney glared at Kneece and angrily decried "so-called liberals who would deprive the people of any rights except the right to re-elect incumbents."

"If the Ku Klux Klan can muster 20,000 votes, then they ought to have representation in this House," Finney declared. "It's time we start representing the people. It's time we started thinking about the next generation, and stopped thinking about the next election. The so-called big county liberals in this House are fighting single-member districts for one reason and one reason only; and that is that they don't want to break up their own power bases. I say the time has come to start letting the people speak for themselves."

As Finney left the podium, many of the House members were on their feet applauding. After the ovation had concluded, a motion was unanimously adopted to record the black legislator's remarks in the House Journal, an action done only on exceptional occasions.

For a while, it appeared the momentum generated by Finney's speech might be translated into a slim victory for his plan. But Kneece, assisted by a cadre of New South fair-haireds including Rep. Jim Moss (D-Beaufort), Reps. Alex Sanders and Frank Taylor (D-Richland), Reps. Victor Pyle, Nick Theodore, and Speaker Rex Carter (D-Greenville) and others with the backing of most of the established House leadership, including Speaker Emeritus Sol Blatt, was able to get through a narrow vote to recess for lunch before voting on the amendment. Later Finney acknowledged that whatever chances his amendment had, they were lost during the lunch break as the anti-single-member district forces were whipped back into line.

After the break, there were more appeals from Reps. Marshall Cain (R-Aiken), Charlie Plowden (D-Clarendon), and Bill McLeod (D-Dillon). Said McLeod, "If you think this Judiciary Committee bill has any real chance of getting approved by the Justice Department or the courts, you are just kidding yourselves. We'll be right back here in January."

But it was to no avail. A motion by Rep. Pyle to table the second Finney amendment passed on a roll call vote of 69-41.

With the vote on the Finney amendment safely behind them, the Kneece forces delivered a final insult-to-injury blow to the small county legislators. On a motion by Rep. Campbell, the House by a 20-vote margin added to the bill a "severability" clause, which provides that if any portion of the plan is struck down by the Justice Department and/or the courts, the balance of the plan remains intact. Although technically applying to any portion of the bill, the severability amendment was aimed at the numbered seat provision.

As the amendment moved toward a vote, Rep. Baggett was on the floor almost in a rage. Many small county legislators voted against single-member districts he reminded the House, only because of their understanding that if numbered seats were knocked out by the Justice Department or the courts, there would be the option of drawing another, single-member district reapportionment bill. Had they known this was coming, he charged, the outcome on single-member districts would have probably been different.

But the victors had no conscience on this day, and the severability clause was adopted.

Baggett must now count on his ally in the Senate, President Pro Tempore Gressette, to take care of the severability problems. This could be done by merely deleting the House amendment, or by adding the opposite, a "non-severability" clause which would provide that in the event any part of the plan were held unconstitutional, the entire plan would become null and void. Such a provision was in the original plan voted out by the joint House and Senate Reapportionment Committee.

Gressette is also known to believe that to save numbered seats and the rest of the plan, some subdivision within the urban counties is necessary. Recognizing Gressette's power in the upper chamber, Kneece publicly called on the powerful Senator in effect to accept the House's judgment on its own reapportionment problems.

But, of course, the House's judgment was far from unanimous, and Gressette is beholden to Baggett for agreeing to the compromise that got a plan finally released from the House-Senate Committee.

Again, the most relevant battle on House reapportionment this year will be that fought not on the floor of the House or the Senate, but before the Justice Department and the courts. Severability and non-severability clauses have been disregarded on numerous occasions by the courts, and Baggett and his followers are counting on the courts to do so should the severability clause, tacked on Wednesday in the House, survive. Finney, on the other hand, is confident that the courts will be much more concerned about dilution of minority voting strength than Kneece and company have predicted. If the courts do not take jurisdiction directly, he hopes they will send the matter back to the legislature, for the third time—in which case the message would be clear; either the legislators draw a single-member district plan, or the courts do it for them.

By that time, the taxpayers would have shelled out close to a half million dollars to protect the integrity of the status-quo; and, once again, other important issues would have to be shoved aside while the "lawmakers" repeat the reapportionment catharsis one more time.

Of course, there is always the outside chance that the courts might uphold the plan passed by the House this week. After all, this is not the most liberal Supreme Court in the history of the Republic. If the court should do so, the small counties will have the dubious honor of joining blacks, Republicans, liberals, and all other political minorities in accepting permanent under-representation in the state's legislative chambers, in order that our New South state government can carry on unfettered by the petty nuisances of representative democracy.

Music/'Goat's Head Soup'

Here Come The '74s

The Stones are not Volkswagen...They don't look alike year after year for consistency sake or for the challenge of competing with themselves.

by Tom Priddy

Consider the new Rolling Stones album as another one of those four-wheel fall releases from Detroit. The Stones geared up for release about the same time as General Motors, but the relationship between the *Goats Head Soup* and the annual car parade is more than coincidental.

The Stones, for example, are no Volkswagen. They don't try year after year to top the last model by doing the same thing over again with just a few minor changes. They don't look alike year after year for consistency's sake or for the challenge of competing with themselves.

If anything, the new Stones album is a new Chevelle. Put a 1966 model next to a '74, and the comparison is simply a matter of taste. The '66 may have run better new than the latest thing, but each has its own strong points. And is something didn't work well before, they'll try something better next time.

However you look at the change, it's a safe bet the latest model Stones doesn't have a rear view mirror. They don't look back.

Goats Head Soup is the most polished product of their latest phase, which started roughly around *Sticky Fingers*. But even though it's the most controlled of this subdued period, it bears as little relationship to that zippered album as it could and still be marketed under the same name.

The one main consistency is, as always, Mick Jagger's voice. On *Goats Head Soup* it becomes more than just the lead instrument. It's practically the sole reason for buying the album.

The most startling song on the album is the AM radio single, "Angie," the acoustic piece with one of the most emotional vocals Jagger has done. It begins with Jagger on a solo acoustic guitar, leading in to an almost painfully slow pace. Jagger wrenches out the vocal to the point that he even whispers at one time and the love song remains as powerful as if the whole band were behind him while he belted out "Brown Sugar."

That Jagger vocal looks almost like last year's model, but compared to some of the other old rattle traps that are still running, this one hums.

"Angie" and "Winter" are two of the soft ballads that make up much of the surprise of *Soup*. Jagger and the Stones have always meant power and emotion, but instead of trying to top himself with sheer, raw nerve, Jagger puts muscle into these songs simply by knowing what to leave out. How do you compare the vocal on "Angie" with the one on "Tumbling Dice." The answer is, you don't. They both serve the purpose.

Never looking back has its drawbacks, too, of course. "Winter," for example, is a great vocal with a perfectly executed accompaniment that is sparse but moody. But Jagger uses what must be one of the oldest love cliches there is. "It's sure been a cold, cold Winter," Jagger sings, hoping that the "light of love" will be burning bright to warm up his summer. The piece will strike nerves all over your body, but not necessarily in your brain.

The Stones, however, aren't really trying to strike up witty conversation on *Goats Head Soup*. They've already done that long ago, and they're not about to compete with themselves to try to top what can't be surpassed. The whole point of *Soup* is to put their emotion across in ways they have't quite attempted before, with lyrics taking a bye and the usual Keith Richard/Mick Taylor powerhouse being put in the background.

There are moments when the body music drifts into head music, but only briefly. On "Dancing With Mr. D." Jagger takes a dreamy trip to hell where he and the devil take turns dancing with Mrs. D., who is all decked out in black. Jagger goes no farther than this in the dream, leaving the song ultimately to be body music alone, with the lyrics merely doing a fine job of setting a mood. Even when the Stones aren't saying anything they sometimes make you think they are.

"Doo Doo Doo Doo Doo (Heartbreaker)" is even more of a teaser. It begins with a police chase in New Yawhk City, and the killing of an innocent man in a case of mistaken identity. Shot through the heart. It ends with the suicide of a junkie, as the girl is "sticking pins right through her heart." Unfortunately Jagger leaves it right about there, letting us wonder if all that was simply mood-setting or something more.

In "Can You Hear The Music" the Stones seem to be making fun of a more serious interpretation of their music. "Sometimes I wonder why we're here," Jagger sings, "well, I don't care, I don't care." When you listen to Jagger's voice you know that nothing else really matters at the time. "When you hear the music...troubles disappear."

The Stones can still pull a shocker when they want to, as evidenced by the album's title and the photo inserted in the package of the goat's head in a pot of soup. It was originally intended for the cover but was later considered a bit too disgusting, thus the surrealistic head shots of the group on the new package.

"Star Star" originally had a more graphic name, too, but again, Atlantic, distributor of the Stones' records, stepped in. "Star Star" is an updated version of their own "Stray Cat Blues" from Beggar's Banquet, given a 1974 twist, in the same vein as Carly Simon's "You're So Vain" or the Faces' "Stay With Me." It's not as sharp as Carly's song, but it's a lot more fun, and probably the only place on the album the Stones really let themselves go.

Whether you want to compare *Goats Head Soup* with the Stones of the past or not is more a matter of taste than anything else. You can't get a fair comparison because their objectives have changed. You may prefer their older head music to the more recent style of emotion, but *Goats Head Soup* is so carefully done and so successful with what it attempts that *Soup* cannot be failed when analyzed on its own terms.

Maybe the Stones are really a Volkswagen after all. No fancy gimmicks, no frills that hide the true value, and pure economy. If you known the limitations of where the Stones *aren't* going, they'll get you where you want to go. If you didn't really want to go there when you got on you'll find by the end that maybe this is just another route you hadn't thought of.

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Cinema/"Let the Good Times Roll"

Lovin' That Devil Music

by Dale Alan Bailes

Some might even say
the devil has my soul
but that's a buncha shit
I just wanna rock and roll
—The Band, on *Rock of Ages*

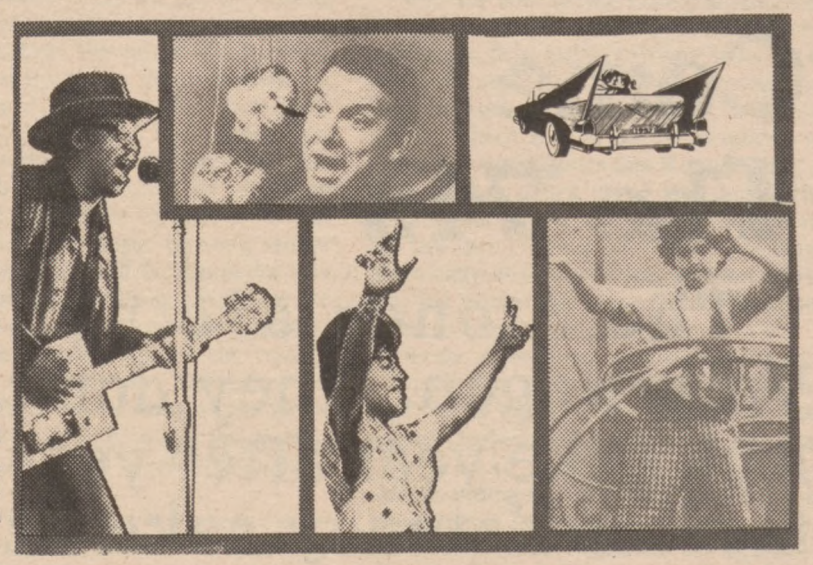
Probably, most people will dismiss this film as mere nostalgia. Even those who grew up with the music and remember the words to all the songs may forget the film soon after seeing it. I haven't. Although I saw it two months ago, I remember the feeling of happiness that the film gave me as I watched it and as I left the theatre after it was over.

This feeling of happiness and this *remembering* are the result of the film's causing the spectator to act as co-producer of the ultimate impression the film can leave. That is, if you accept the idea that the sum of past equals the present, and you are now all that you have ever been.

For example, there he is: the ranting preacher, telling his congregation that rock and roll is the Devil's music. There I am, a junior high student going to Sunday School at Millbrook Baptist Church bringing some records to a church party. Was one of them "True Fine Mama"? *No, Dale, you can't play those records, and you can't dance with girls to the slow ones you can play, because dancing like that causes...impure thoughts.*

And Lord, there's Little Richard in a zoot suit, smiling a pickaninny smile and pounding out a song, happy to be away from that dish-washing job in Macon, Georgia and in the movies. But wait. That's *then*. Here's Little Richard today...the same song, but the zoot suit is in the closet and Little Richard is out and long live the Queen of Rock and Roll!

The King of Rock and Roll is here to hold court, too. After being sent away for a spell by a less friendly court, doing his time, coming back at the Fillmore in San Francisco to prove he is/was the greatest. Chuck Berry is singing the songs, doing the duck-walk, and walking around a rusted-out bus in the boondocks somewhere. He is showing us the original *Maybelline* that he used to travel around the USA doing those one-night stands in the 50s. *Yeah, we gonna drive to Columbia Friday night to see Chuck Berry! Arthur got us a half-pint of mint gin and the four of us are gonna drink it and go to the Township. We gotta stay upstairs, though, 'cause the colored people dance downstairs and go wild. Why, one time I heard about two of them fighting and this one pulled a razor and cut the other one across the stomach and his insides came out right on the floor of the auditorium.*



Bo Diddley remembers those one-nighters, too. He's walking around a store with his entourage, gathering up fryers that he will cook and serve in his room backstage before the performance. He's talking about the days when he had to cook in his room, because he couldn't get served in the restaurants in the towns where he was playing. I don't know how we didn't see it then, still don't understand why the consciousness was so long in coming, why the ignorance was so rampant. *All these great hits for only $3.98 plus postage and mailing. Remember, that's the Bo Diddley Special, Randy's Record Shop, Gallatin, Tennessee. Now all you cats and kittens stay tuned to WLAC, 'cause John R's gonna play a big new Chuck Berry record called "School Days" to open up the White Rose Petroleum Jelly Show...*

For me, one of the highlights of this movie is seeing Chuck Berry and Bo Diddley play together for the first time. This is dynamic, alive, today. Other highlights are effective because they are subtle, still-photos, and news-clips of the '50s. A scene with General MacArthur reminds me of the day in the theatre in Augusta when we all booed the screen-image of Truman in the newsreel because he had relieved Mac of his command instead of letting him "get them gooks;" of hearing "Old Soldier's Never Die" on the Hit Parade and singing it without realizing that young ones do...that young ones would.

There's more. The love songs that remind you of high school make-out parties of people you'd never forget but haven't thought of in years; of a cheerleader who went steady with the captain of whatever sport was in season when she was. There is a lot in this movie that will recall your life as it was, or someone else's life as it is. Go see it. Let the good times roll.

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Cinema/'Bang the Drum Slowly'

No aftertaste

by Jon Buchan

Bang the Drum Slowly is not the type of film you like to tell your friends you liked. It has most of the qualities that years of reading film reviews have taught you to reject, or at best, condone with a bit of a grimace. It is sentimental, romantic, and frequently lacking in sublety. Yet, the story is strong enough, when accompanied by the superb job of two relatively unknown actors, to overcome its acknowledged shortcomings.

The story is based on a novel by Mark Harris in which a slow-witted ("He was too dumb even to play a joke on'') soft-drawling major-league catcher (Robert De Niro) discovers he is dying from Hogkins Disease. His roommate, a superstar pitcher (Michael Moriarty) is the only person on the team who knows De Niro is dying. Besides worrying about his imminent death, De Niro finds himself in spring training with the New York Mammoths facing competition from three other catchers. And it is De Niro who seems likely to be cut and sent down to the minors.

Moriarty, the smooth, modern major leaguer, dresses fashionably and conservatively, writes best-selling books about his career, has a beautiful wife, and sports a blond, boyish dry look. De Niro has the jaw of a Nellie Fox or a Rocky Bridges, bulging with chewing tobacco looking for a place to be spit. He offsets his long, greased-back black hair with ever-sparkling white socks. His great love is a money-grubbing prostitute. The two are opposites in style, thought, confidence, and performance.

With De Niro's bus ticket to the minors seemingly in the offing, Moriarty demands that his contract include a clause stipulating that De Niro go wherever the pitching star goes. The Mammoths need Moriarty badly enough to accept his terms and De Niro is brought along for the ride.

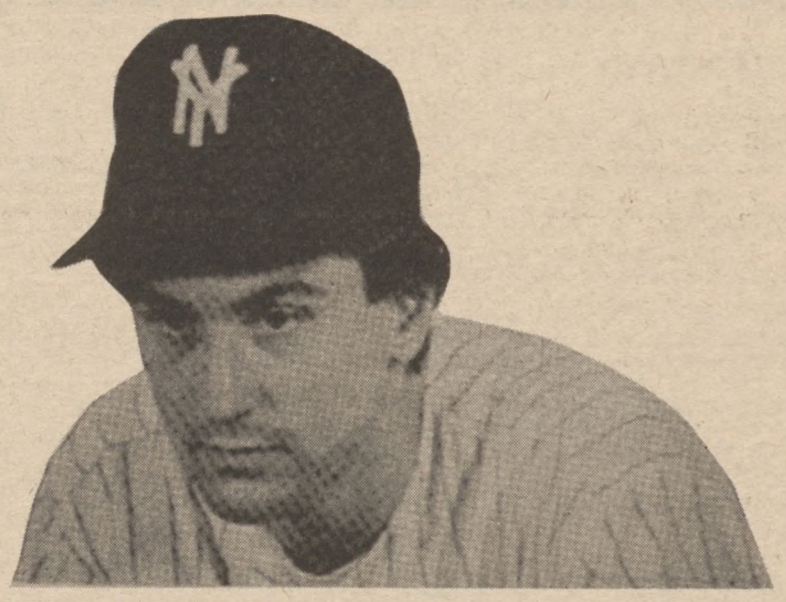
The movie attempts to grapple with the "Why me?" question of random personal tragedy—at once unfair in its occurrence and fair in its randomness. Why, wonders De Niro to Moriarty, as they fish in a stream near the catcher's home, did I never drown while swimming in this stream, or get killed while I was in Vietnam? Moriarty has no answer. During the visit to De Niro's home, Moriarty tries to teach him a hustler's card game called TEGWAR: the Exciting Game Without Any Rules.

The point of TEGWAR is that there aren't any set rules. You make them up as you go along. Quite, almost without subtlety, like life itself. Moriarty's favorite TEGWAR partner hates to have De Niro along when they hustle star-struck fans with the game, because he's too dumb. But when the card-playing coach finds out that De Niro is dying, he goes out of his way to include him in the TEGWAR games. And just as De Niro adjusts himself to the thought of his own death as he accepts the strange rules of life, he adjusts to and masters the rules of TEGWAR.

Bang the Drum Slowly has some problems. De Niro is sometimes unbelievably simple and without any sense of guile, belying the more usual human reaction to non-acceptance which results in bitterness. And Mark Harris, who also wrote the screenplay, has Moriarty muse over the character of De Niro after the catcher's funeral. "He was better than some, no worse than most." That shallow degree of sentiment would have led few to risk their major league careers for the clause Moriarty demanded.

The film's high spots are often funny and often moving. Vince Gardenia is excellent as the tough, cliche-ridden manager pushing the tension-plagued Mammoths to a pennant victory. And director John Hancock lets on he's aware of (but winking at) the film's obvious sentimentality by manifesting the more trite, self-centered false emotions of any of those around the dying catcher. (A coach mutters sadly, "Makes you realize it could happen to your own kid.")

It is unfortunate the manager of the Richland Mall Theatre didn't give the film but a week to draw a crowd before bringing in another film. With more advertising, it has been a hit in other cities. *Bang the Drum Slowly* is overall an enjoyable film, sentimental enough to bring a tear to your eye without the saccarine aftertaste (or lack of taste) of a *Brian's Song*.



Robert De Niro in his portrayal of the dying baseball player.

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EVENTS & entertainments

Sept. 28 - October 5

cinema

Please call ahead to theatres to verify showtimes, since many area theatres are subject to last-minute changes.

ATLANTIC I THEATRE, 3220 Two Notch Road, 787-1225.

"Save the Children" is rated G and plays at 3:30, 5:30, 7:30, 9:30.

ATLANTIC II THEATRE, 3220 Two Notch Road, 787-1225.

"Heavy Traffic," more from the makers of "Fritz the Cat," is the way this one is billed starting Friday, September 28 at the Atlantic II. Times are 3:30, 5:30, 7:30, 9:30 p.m. Like "Fritz," its rated X.

CAROLINA THEATRE, 1223 Main Street, 252-8011.

"Lady Kung Fu" comes to town with showtimes undecided at press time. It's rated R.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1100.

"Fiddler on the Roof" is back in town for another short, wonderful run. It's a G with shows at 2, 5, and 8 p.m.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1100.

"Romeo and Juliet," the Zefferelli biggie of a couple of years ago, is back for another stay at the Dutch. Rated PG. Times are 1, 3:30, 6, and 8:30.

FOX THEATRE, 1607 Main Street, 254-5212.

"Santee," a western starring Glenn Ford and Dana Winters, is in for a while. Times were unavailable at press time. Call ahead if you're interested.

GAMECOCK I THEATRE, Parkland Plaza, Cayce, 796-0022.

"Enter the Dragon," the last Bruce Lee kung fu special, has been moved to the Gamecock from downtown. Shows for the Cayce debut are set for 12:30, 2:10, 3:50, 5:30, 7:15, and 9 p.m.

GAMECOCK II THEATRE, Parkland Plaza, Cayce, 796-0022.

"A Touch of Class," with George Segal and Glenda Jackson continues. Showings are at 2, 3:50, 5:40, 7:30 and 9:20 p.m.

JEFFERSON SQUARE THEATRE, 1801 Main Street, 254-6731.

"Let the Good Time Roll," a film re-creation of the 50's, starring Chuck Berry, Fats Domino, Little Richard, and Chubby Checker, begins its local run. Times for the PG-rated features are 1:40, 3:30, 5:20, 7:10, and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1950.

"Man of the Year," a skin flick, starts Friday, September 28 with shows at 1:30, 3:30, 5:30, 7 and 9 p.m.

This weekend's late show: "The French Connection," with Gene Hackman. It costs $1.50 per head and shows on Friday and Saturday night begin at 11:30 p.m.

PALMETTO THEATRE, 1417 Main Street, 254-5800.

"Legend of Hellhouse," a horror movie with Pamela Franklin and Roddy McDowell begins at 1, 3, 5, 7, and 9 p.m.

This weekend's late show: For $1.50 per person Friday and Saturday nights you can see Glenda Jackson and Peter Finch in "Sunday, Bloody Sunday." It'll start around 11:15 p.m.

PLAZA III THEATRE, 1323 Main Street, 254-7690.

"Walking Tall," runs on at the Plaza with times of 12:40, 2:50, 5, 7:10 and 9:20 p.m. Rated R.

"Slaughterhouse Five" will be playing Friday and Saturday nights at 11:30 for $2 per couple, $1.50 stag. It's worth it even if you've already seen the movie once.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228.

"Pipi Longstocking," based on the novel by the same name, will start Friday, the 28th. It's G-rated and shows at 1, 3, 5, 7 and 9.

Coming soon: "40 Carats" with Liv Ullman.

CAMPUS FILMS

All films at the Russell House Theatre are open to USC students, faculty, and staff and their guests. All movies are free and start at 7 p.m. and 9:30 p.m. unless otherwise indicated.

Thursday & Friday, September 27 & 28

"W.R.: Mysteries of the Organism," (Yugoslavia, 1971). Directed by Dusan Makavejev. "A hilarious, highly erotic poltical comedy which quite seriously proposes sex as an idealogical imperative for liberation; a plea for Erotic Socialism."—Village Voice. Rated X. It's a dollar for admission, with a Flash Gordon to precede.

Sunday, September 30

"History of Animation Early Classic Experimental Shorts" A program of film shorts focusing on the development of animation beginning in 1879, up through Gertie the Dinosaur, Felix the Cat, and Steamboat Willie. In addition there is a survey of some of the best experimental films ever made, including Rene Clair's "Entr acte," and Hans Richter's "Rhythmus 21." 111 minutes.

Monday, October 1

"Mission to Moscow," (USA, 1943). With Walter Huston, Eleanor Parker and Helmut Dantine. The film and Director Michael Curtiz were widely applauded at its initial release. The film is of special interest today since its theme is that Russia desired world peace. 123 minutes.

Tuesday, October 2

'Green Berets," (USA, 1968). Directed by John Wayne and starring John Wayne, David Jansen, Raymond St. Jacques. This is not just a bad film, it is more than two hour's worth of relentlessly simple-minded, chauvinistic claptrap about a complex problem—the United States' involvement in Vietnam. It's value is primarily as a commentary on the American movie industry which produced this as its only major comment on the War. Of course the Duke's attitude shines through the objectivity as he snuffs another gook for Christ, Country and the Amerikan way of life. 141 minutes.

Wednesday, October 3

"Sunset Boulevard," (USA, 1950) Gloria Swanson, William Holden, Nancy Olson, Erich von Stroheim. Magnificent Hollywood drama—rates with the greatest films of all time. Its the story of a down-and-out screenwriter who becomes the gigolo for a fading movie queen of the silent days who wishes to make a comeback. Direction by Billy Wilder makes this a must-see. 110 minutes.

Thursday & Friday, October 4&5

"Tout Va Bien," (France, 1972). This is Director Jean-Luc Godard's latest effort and a rare treat for South Carolina film buffs. Godard, a Maoist politically, is one of the world's foremost directors at this time. Part of the vanguard of the "Nouvelle Vague" school of film making, he has won wide acclaim in past years for such efforts as "Breathless." This movie stars American actress Jane Fonda and has received acclaim from many of this country's film critics. The cost is one doller. 95 minutes.

Inflation -- Spent

Huntington--Saved

television

Friday, September 28

9 a.m.—Today in Carolina. USC football coach Paul Dietzel and star quarterback Jeff Grants are scheduled to chat with Jim Welch. Also on camera is the stunt driver for the James Bond flicks. And a make-up artist gives Joe Pinner's face a lift. (Channel 10)

10:30 a.m.—A.M. Columbia. Hostess Ann Cobb features Foods for Senior Citizens. Also the director of fine arts for the South Carolina Fair Association is present. (Channel 25)

8:30 p.m.—Special. "Don't Call Me Mama Anymore." Cass Elliott and Joel Grey. (Channel 19)

11:30 p.m.—Movie. "Girl Happy," with the King, Elvis Presley. (Channel 19)

11:30 p.m.—In Concert. Uriah Heep, Canned Heat, and Country Joe McDonald, ease us into Saturday. (Channel 25)

1 a.m.—Midnight Special. More hours of rock. Seals and Croft host Arlo Guthrie, Leo Kotke, T. Rex, Paul Butterfield's Better Days, Rambling Jack Elliott, and Uriah Heep (They move around fast.) (Channel 10).

Saturday, September 29

1:30 p.m.—NCAA Football. Notre Dame tackles the Purdue Boilermakers. (Channel 25)

2 p.m.—Major League Baseball. NBC is hoping to cover the streaking New York Mets, wherever they may be. (Channel 10)

2:30 p.m.—Movie. "Carrie." (1952) Powerful drama based on Theodore Dreiser's novel about a girl who runs away with a married man, and eventually becomes a famous actress, while he goes the route of a rake's progress. Excellent performances from Laurence Olivier, Miriam Hopkins, and Jennifer Jones. Directed by William Wyler. (Channel 19)

8:30 p.m.—Movie. "Runaway." This made-for-TV flick is about a runaway train and the courageous (of course) hero who (we bet) saves it. (Channel 25)

9 p.m.—Movie. "Dollars." (Channel 10)

10:30 p.m.—ETV Special of the Week. "Two Arctic Tales." An unusual documentary about two ill-fated Arctic explorations—the John Franklin expedition of 1845, which abruptly vanished; and the Charles Francis Hall expedition of 1871, which set out to solve the mystery of Franklin's disappearance, but ended in Hall's death possibly by murder. Buried for 97 years in ice, Hall's body was exhumed for a modern autopsy in an attempt to solve the puzzle. (ETV, Channel 35)

11:00 p.m.—Horric Classic. "The Raven" with Boris Karloff and Vincent Price. (Channel 19)

11:30 p.m.—Movie. "The Horror at Party Beach." Beack blanket bingo gets out of hand. The ending is rumored to be so scary that Annette Funicello cursed twice. (Channel 10)

12:15 a.m.—Not exactly prime time, but the Stones made it to Columbia. This rock concert features the Rolling Stones, the Doobie Brothers and the relatively unknown Cross Country. (Channel 25)

Sunday, September 30

Noon—S.C. State Football. A look at the highlights of Saturday's game with Virginia Union. (Channel 10)

12:30 p.m.—Clemson Football. Highlights from Saturday's game. (Channel 19)

12:30 p.m.—Gamecock Football. Highlights from Saturday's game with Miami of Ohio. (Channel 10)

1 p.m.—NFL Action. New York Giants at Cleveland. (Channel 19)

1 p.m.—NFL Action. The New England Patriots visit Miami to battle the Dolphins. (Channel 10)

4 p.m.—NFL Action. The Oakland Raiders are playing the Chiefs in Kansas City. (Channel 10)

6 p.m.—CBS News Retrospective. "The Mystery of Stonehenge." (Channel 19)

8 p.m.—ETV Special. "American Vision." A peek inside the Boston Museum of Fine Arts shows us some well-known American paintings by John Singleton, Copley, Gilbert Stuart, James Audubon, Winslow Homer, and others. Also featured is the architectural work of I.M. Pei. (ETV, Channel 35)

8:30 p.m.—Movie. "Fuzz." Burt Reynolds and Raquel Welch and all the rest of the big ones. (Channel 25)

10 p.m.—Meet The Press. Senator Walter F. Mondale (D-Minn) hits the 1976 Presidential campaign trail early. He should have some rigorous questions from David Broder, Bill Monroe, James Kilpatrick, and Robert Novak. (Channel 10)

Monday, October 1

9 a.m.—Today in Carolina. Fall fashions are featured. Also, the director of the Sumter Little Theatre discusses his current season. (Channel 10)

10:30 a.m.—A.M. Columbia celebrates National Hairdresser's Week by featuring hair styles for the fall. (Channel 25)

9 p.m.—NFL Action. The Atlanta Falcons plague the Detroit Lions as Howie and Dandy plague each other and us. (Channel 25)

9 p.m.—Movie. "Doctors' Wives." stars Gene Hackman, Carroll O'Connor, Eva Marie Saint, Dyan Cannon, lots of drugs, booze, sex, and all that elitist addiction. (Channel 10)

11:30 p.m.—Movie. "Torch Song" (1953). Joan Crawford returns to musicals in this fair-to-middling comedy. (Channel 19)

Tuesday, October 2

9 a.m.—Today in Carolina. Linda Lewis explains some new exercises.

John Culler, editor of S.C. Wildlife Magazine, shows off some photos. (Channel 10)

10:30 a.m.—A.M. Columbia. The World of Weddings is the topic of discussion. (Channel 25)

8:30 p.m.—Movie. "Isn't It Shocking!" Well, it's pretty shocking how bad the tube fare is tonight. Maybe tonight's the night to do those things you've always wanted to do: read WAR AND PEACE, apply to mortician's school, write a review of THE JOY OF SEX. (Channel 25)

Wednesday, October 3

9 a.m.—Today in Carolina. Bob Estling talks about his involvement in the Inner Peace Movement. And Leonard Rawls, the president of Hardee Food Systems, reponds to charges against his company for polluting Columbia's charco-broiled air. (Channel 10)

8:30 p.m.—Movie. "Letters From Three Lovers." Nightime TV has hit the dregs this week. Hope next week is better. (Channel 25)

Mick Jagger is going to make it to Columbia, on T.V. at least. Mick and the Stones will be on WOLO, Channel 25, at 15 minutes after midnight Sunday, September 30. Appearing with the Stones will be the Doobie Brothers and Cross Country.

concerts

JAMES BROWN, will be in concert in several places in the next few weeks, including a concert Sept. 28 in the Coliseum here. Brown will play Greenville on Sept. 1 with general admission tickets going for $5.25 in advance and $6.25 at the door. No reserved seats available.

LIZA MINELLI will be in concert Sept. 29 at 6:30 and 9:30 p.m. in Atlanta's Civic Center. Tickets are scaled at $10, 9, 8, 7 and 6 for those shows. Call the Civic Center at 1-(404)-523-1879 for further ticket information or reservation s

ROBERTA FLACK will appear at Charleston's Municipal Auditorium on Oct. 6 at 7 and 10 p.m. Tickets for the shows are $7, 6 and 5. It's sponsored by the Baptist College Student Union.